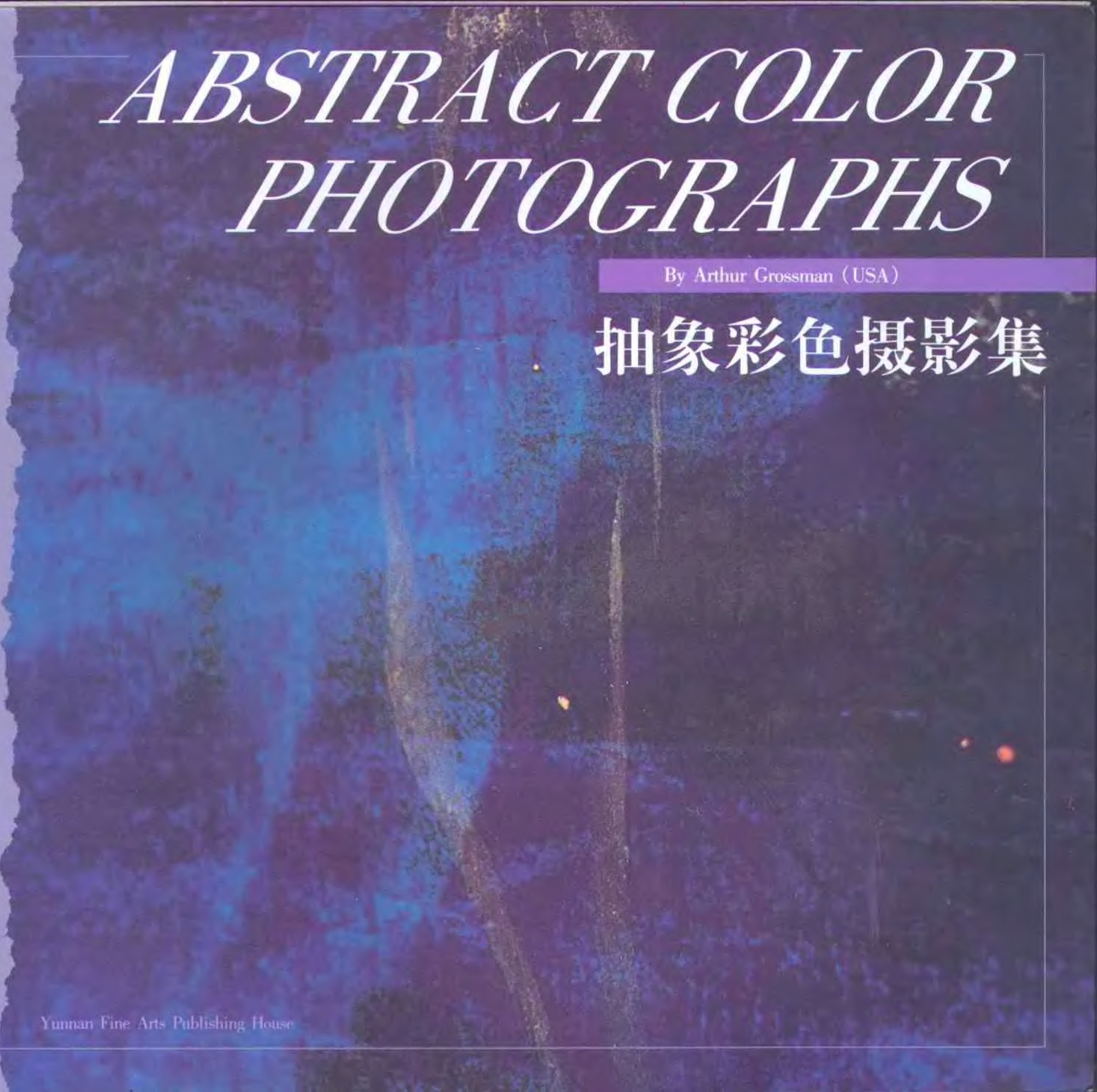


ABSTRACT COLOR PHOTOGRAPHS

By Arthur Grossman (USA)

抽象彩色摄影集

〔美国〕阿瑟·格诺斯曼 摄

云南美术出版社

Yunnan Fine Arts Publishing House

VISIT…

LANZAROTE Caliente.COM

ABSTRACT COLOR PHOTOGRAPHS

ISBN 7-80586-300-8

9 787805 863009 >

$ 29.95

Printed and bound in China.

ISBN 7—80586—300—8/J·170

定　价：55.00元

ABSTRACT COLOR PHOTOGRAPHS

By Arthur Grossman（USA）

抽象彩色摄影集

〔美国〕阿瑟·格诺斯曼　摄

云南美术出版社
Yunnan Fine Arts Publishing House
Printed and bound in China

Printed and bound in China.
Distributed outside China by the University of Washington Press, P. O. Box 50096, Seattle, Washington 98145 - 5096, USA
This publication is made possible, in part, with support from the Office of Research and the College of Arts and Sciences of the University of Washington.

ABSTRACT COLOR PHOTOGRAPHS
By Arthur Grossman (USA)
Yunnan Fine Arts Publishing House
Members of the Editors' Committee:
Fang Shaozhong Lin Weidong Peng Xiao Shi Yi
Zhang Jianzhong Zhou Wenlin
Chinese - English translator: Zhang Mingqin
Executive editor
Binding and layout designer : Lin Weidong
Published and distributed by Yunnan Fine Arts Publishing House
Printed sheet: 4.5
First edition, first print: September, 1996
Impression: 1—3000 copies
Copyright © 1996 by Yunnan Fine Arts Publishing House
All rights reserved
No part of this publication may be reproduced or transmitted in any form or by any means without prior permission in writing from the publisher.

抽象彩色摄影集

〔美国〕阿瑟·格诺斯曼 摄

编　委：（以姓氏笔划为序）
方绍忠 史 一 张建中
周文林 林维东 彭 晓
英文翻译：张明勤
责任编辑：
装帧设计：林维东

出版发行：云南美术出版社（中国·云南 昆明市书林街 100 号）
印　制：天时印刷（深圳）有限公司
开　本：787 × 1092 1/12
印　张：4.5
版　次：1996 年 9 月第 1 版 1996 年 9 月第 1 次印刷
印　数：1 — 3000
ISBN 7—80586—300—8/J·170
定　价：55.00 元

来自客观自然的主观抽象艺术

——观阿瑟·格诺斯曼的摄影作品

〔中国〕 张建中

1995年访美期间，我为了求教艺术教育的管理经验，经朋友介绍，去拜访了有十多年艺术学院领导及管理工作经历的华盛顿大学艺术和科学学院艺术分院院长阿瑟·格诺斯曼先生。畅谈了艺术学院领导及管理工作之后，他陪我去看了他的摄影作品展览。他的摄影作品使我大吃一惊：我仅知道阿瑟是一位国际知名的音乐家、又是颇有经验的艺术教育领导者，但他的摄影作品却向我有力地证明，他还是一位十分独特的、极富才华和创造精神的抽象摄影艺术家。出于对美术的偏爱，我完全忽略了对他来说也许是更主要的前两方面的成就，迫不及待地和他谈起了他的抽象摄影。我问：是从哪里拍来的？他不答，要我猜。我问：是否动手加工过再拍？他保证全是自然的原样。我问：用何种相机、特技？他说：谁都有的相机、谁都会的技术。我问：你摄影中的线条、色块结构是否与你音乐中的旋律、节奏有关？他说他从来未想过这二者的联系……我对他作品的一次次赞赏，他只是不断地表示谢谢而已。就这样，我们成了朋友。后来的多次谈话中，我才得知，他的大部分抽象作品的拍摄对象实物是在海边上一些废弃的破旧船身上找到的。然而，找到这些破旧船板、锈蚀的铁条、铁钉及生长在它们上面的海生物等等，只是他发现素材创作的第一步。阿瑟的才能突出地表现在其创作的第二步，即用极其敏锐和与众不同的眼光去发现这些自然物本身特有的形状、色彩、线条、体积之间组合成的画面及其对画面别具匠心的剪裁、放大。此时，体现出其艺术最闪光的特质之所在——他抛弃摄影艺术的最大长处——纪实性而直取抽象性；一反“光影为摄影的生命”的传统定义而力求画面的平面性（散光、无光影），从而给摄影艺术增添了新的容量和含义。这种大胆而令人敬佩的探索的成功，使阿瑟的这些摄影作品带给了人们视觉上的特殊刺激，从而引起人们心灵的激荡是极其独到的——从古典到现代的审美感受的焕发，从具象到抽象的生动联想概括。最后，阿瑟通过他无数拍摄后精选的系列作品，以众多的角度、丰富的层面，在一些毫不起眼的自然物体上，在有限的自然视角里，在不大而又单纯的画面中，为观众提供了充分扩张自己想象力的无限天地。阿瑟来自客观自然的主观抽象艺术摄影作品是一种既复杂而又单纯的非凡创造，但它却凝结了阿瑟的整个人生素养，故而前面我对他的那些提问已显得很不重要了。他全面的文化艺术修养、个人性格特征、创造求索精神才是产生这些高品味的绝妙艺术作品的决定因素。

阿瑟慷慨地应允了我邀请他来云南艺术学院讲学的请求。

1996年3月，我们荣幸地在昆明为他举办了教学音乐会、抽象摄影艺术展览及艺术教育教学及管理的座谈会，三次活动盛况空前。阿瑟不只给我们带来了艺术、艺术教育的新经验，更给我们带来了美国人民的友谊。这本画册在云南的出版，便是这种珍贵友谊的结晶。

（张建中：画家、云南艺术学院院长、教授。）

SUBJECTIVE ABSTRACT ART FROM OBJECTIVE NATURE

— Observations on Arthur Grossman's Photographic Work

by Zhang Jianzhong (China)

During my 1995 USA visit, a friend introduced me to Arthur Grossman, an authority on art education administration. Mr Grossman is the Divisional Dean of the College of Arts and Sciences at the University of Washington at Seattle, with over ten years of experience running a college. After a free and satisfactory talk about college administration, he took me to see his exhibition of photographs. I was amazed by his work. I knew that Arthur was an internationally renowned musician and an experienced art educator, but his photographs gave powerful evidence that he is also a talented, unique and creative abstract photographic artist. Due to my love of fine arts, and ignoring his achievements in music and art education, of which he might think higher than his photography, I just couldn't wait to discuss his photographic work with him. "What did you take the photos of?" I asked. Instead of answering my question, he asked me to guess. "Did you manipulate the object before you took the photos?" I asked. He assured me he hadn't touched anything. "What camera did you use? Did you use any special techniques?" I asked. He said he used a regular camera and no unusual techniques. "Do the line and the structure of color in your paintings have anything to do with the melody and rhythm of your music?" I asked. He said he had never thought of the relationship between his photographs and his music .... and thanked me for my admiration of his works. We became friends. Later, after many talks with him, I learned that many of his abstract photos were of parts of deserted boats on the sea shore. However, it is only the first step to discover old and rotten planks, rusty iron bars, nails and sea creatures that stuck to boats, and to take what he has seen to create material for his artistic creations. The second step of artistic creation shows more of Arthur's talent, the keen eye sees the difference. He discovers natural pictures on old boats comprised of shapes, colors, lines and volume. The way he crops and enlarges the pictures shows his wonderful originality. The viewer sees splendor in his art – he casts aside documentation, which features photographic art, and goes straight for the abstract element. Departing from the long accepted idea that "light and shade are a photographer's life", he strives to flatten his images with diffused light, which casts no shadows. As a result, he adds new content and meaning to photography. Arthur's brave and respectable exploration in photography has been a great success. His photographic work gives the viewer a unique visual stimulus that excites the heart. They radiate an aesthetic feeling that ranges from ancient to modern times, and summarize the development from realism to abstract in a vivid way. Arthur takes many photos of an object before he selects his series with great care. He creates his art from many different angles of view and level, seeing art in the least noticeable objects, taking photos with limited natural angles, and making small and elegant pictures. Eventually, he draws the viewer into his boundless world, where the viewer is given full play to his imagination. Arthur's photography is subjective abstract art originating from objective nature, a complicated and simply extraordinary creation. His art embodies his accomplishments in self-cultivation. My questions about his photography are no longer relevant. His comprehension of art and culture, his personal character and his endless explorations have given birth to his wonderful creations.

When I invited Arthur to show his photographic works and lecture at Yunnan Art Institute, he accepted with pleasure.

In March of 1996, we held a concert, an exhibition of his photographic work and a symposium on art education and administration, all in his honor. It was an unprecedented success. Arthur brought us not only new ideas and experience in art and art education, but his representation of America's friendship as well. This album of his work, published in Yunnan, is a symbol of his precious friendship.

(Zhang Jianzhong, an artist, professor, president of Yunnan Art Institute)

阿瑟·格诺斯曼的摄影艺术

〔美国〕 帕翠霞·菲玲

ARTHUR GROSSMAN'S PHOTOGRAPHY

by Patricia Failing (USA)

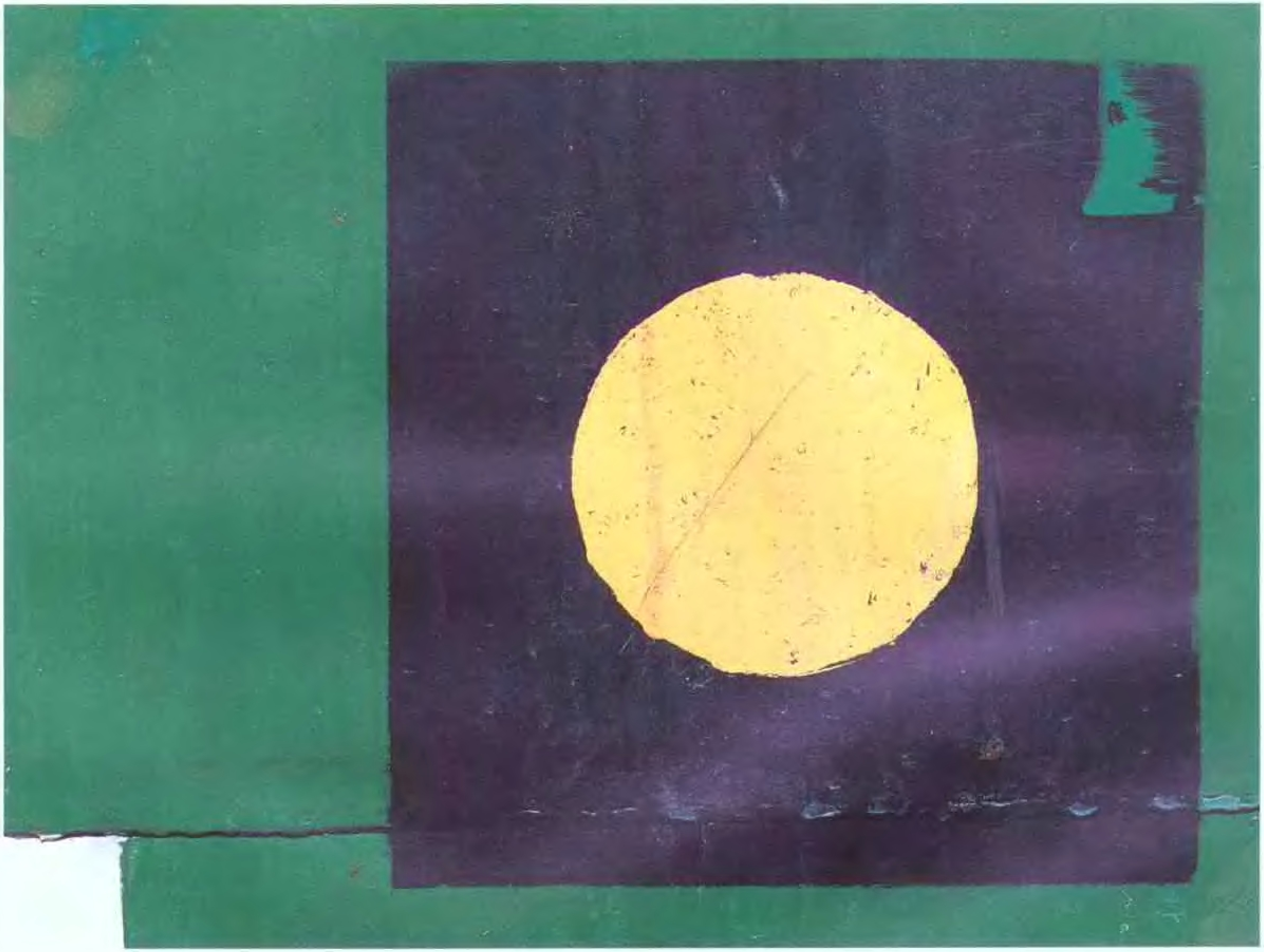
阿瑟·格诺斯曼的摄影作品大部分取材于停泊在太平洋西北岸一带船场里、下船坞上的久经风雨侵蚀的小型航海船舶的船身外表．他用激发感情的构图形式把偶然发现的摄影对象栩栩如生地表现出来，这种才能使他的作品成为画面性摄影与纪实性摄影的交汇点．他的摄影既是自然写实又是主观表现，加之其作品的高度纯粹性、集中或对称式的构图安排以及其笔触式的线条处理，使他的作品更显出特色。他的照相机所框定的色彩和形状与50年代西欧盛行的现代派画家们创造的即兴而作的非具象艺术绘画很相似，然而他的审美观的根源可以追溯到16世纪达·芬奇的艺术论。达·芬奇曾对当时的画家们提议说："有时你们得停下来好好儿琢磨一下墙上、泥土里或其他类似的地方的污斑．如果你们思考得到家，你们很有可能从中获取绝妙的灵感．"安东尼·塔皮埃斯、吉恩·迪比费等非具象画家们一字不差地吸取了达·芬奇的建议，他们把画布重新构想成一个斑痕驳驳、乱遭涂抹的墙壁，处处充满刺痕刻迹和颜料沉淀物。格诺斯曼不仅捕捉住了非具象艺术的外在表现形式，而且肯定了在备受磨损、极易被忽略的物体中寓有的、能激发心灵感应的内在实质．从这点上来说，摄影作品比之绘画作品更具有优越性，因为往往在摄影家专注于非常规的、看起来微不足道的题材时，照相机特别的能视度就很清楚地把它们体现了出来．格诺斯曼去船场收集题材时，他寻觅的是那些能呼唤感情的交织或可作为感情象征表达符号的景物．他说："造型和色彩当然得符合我的构思，然而真正的摄影作品的效果取决于是否能引起感情的触发。不同的观赏者，他们的感受很可能会不一样，那没关系。我最大的期望是我的作品能触及观赏者的心灵．"

（帕翠霞·菲玲：视觉艺术评论家、华盛顿大学艺术史系副教授．）

Arthur Grossman finds most of the images for his photographs in the weathered surfaces of small marine vessels dry – docked in Pacific Northwest boatyards. His ability to coax evocative form from chance encounters with found objects places his work in the intersection between pictorial and documentary photography; his images are both an unmanipulated record of reality and subjective expression, distinguished by highly saturated color, centralized or symmetrical ordering of form and calligraphic marking. Colors and shapes framed in his camera resemble *art informel*, the high modernist abstract painting created in Western Europe in the 1950s. The roots of his aesthetic, however, reach back to the 16th century and the writings of Leonardo da Vinci. Da Vinci advised painters to "stop sometimes and look into the stains of walls or mud or like places, in which, if you consider them well, you may find really marvelous ideas." *Art informel* painters such as Antoni Tapies and Jean Dubuffet took this advice literally and reconceived their canvases as scarred, graffitied walls criss – crossed with punctures, incisions and sedimented deposits of color. Grossman's photographs capture not only the look of *art informel*, but also its affirmation of the eloquence to be found in what is worn and overlooked. Photography may be superior to painting in this regard, for the camera's special ability to see is often most clearly demonstrated when the photographer concentrates on offbeat or apparently trivial subject matter. On his expeditions to the boatyard, Grossman hunts for images that will translate into webs of interactive emotion and hieroglyphs of feeling. "The form and color must work for me," he says, "but what makes the picture is the emotional kick. The feeling may be very different for different viewers, and that's just fine. What I want my photographs to do above all is to offer an experience that can touch the heart."

(Patricia Failing is a writer on the visual arts and an Associate Professor of Art History at the University of Washington.)

four



1960

1994

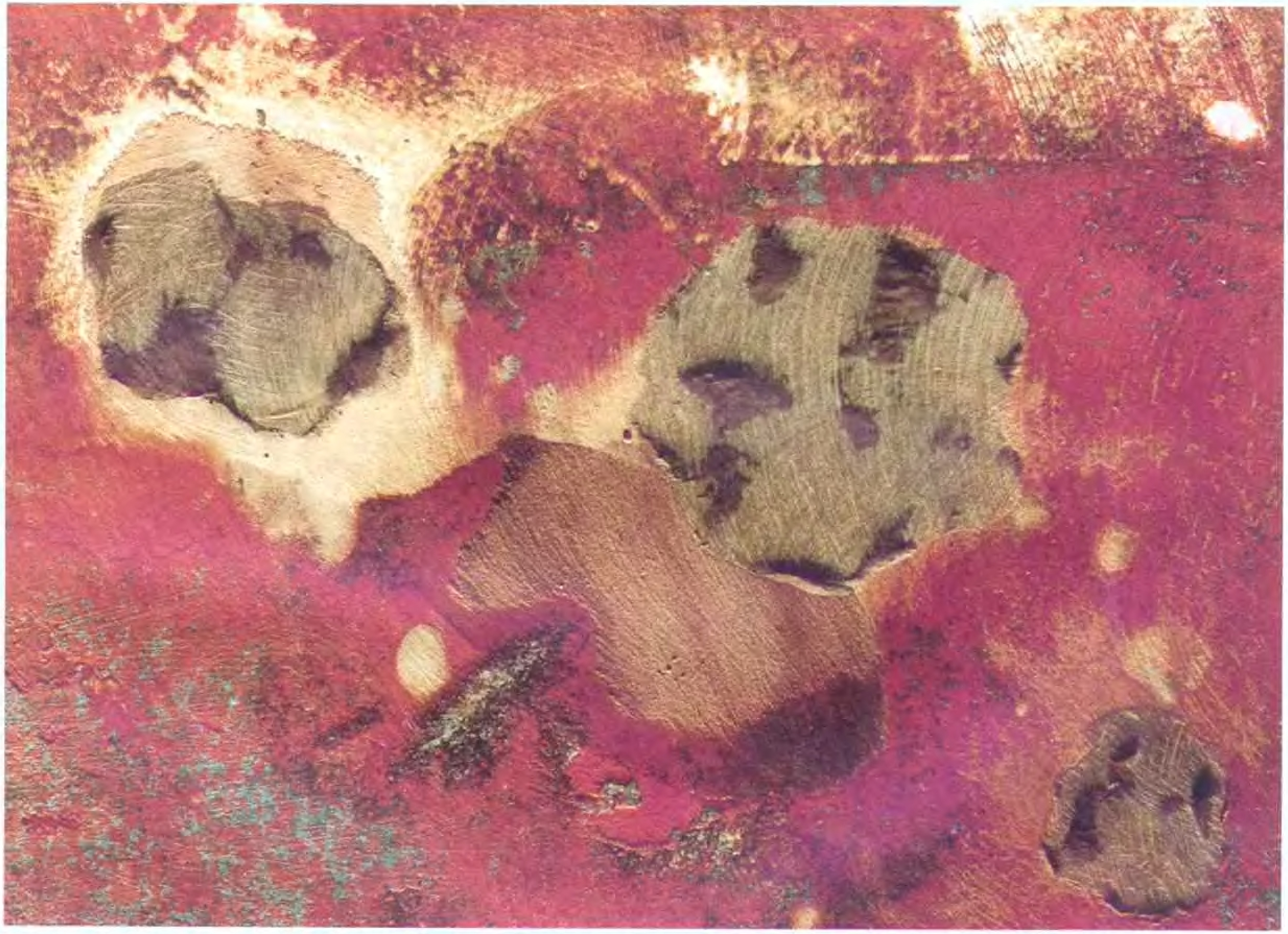
1994

1990

1990

1992

1980

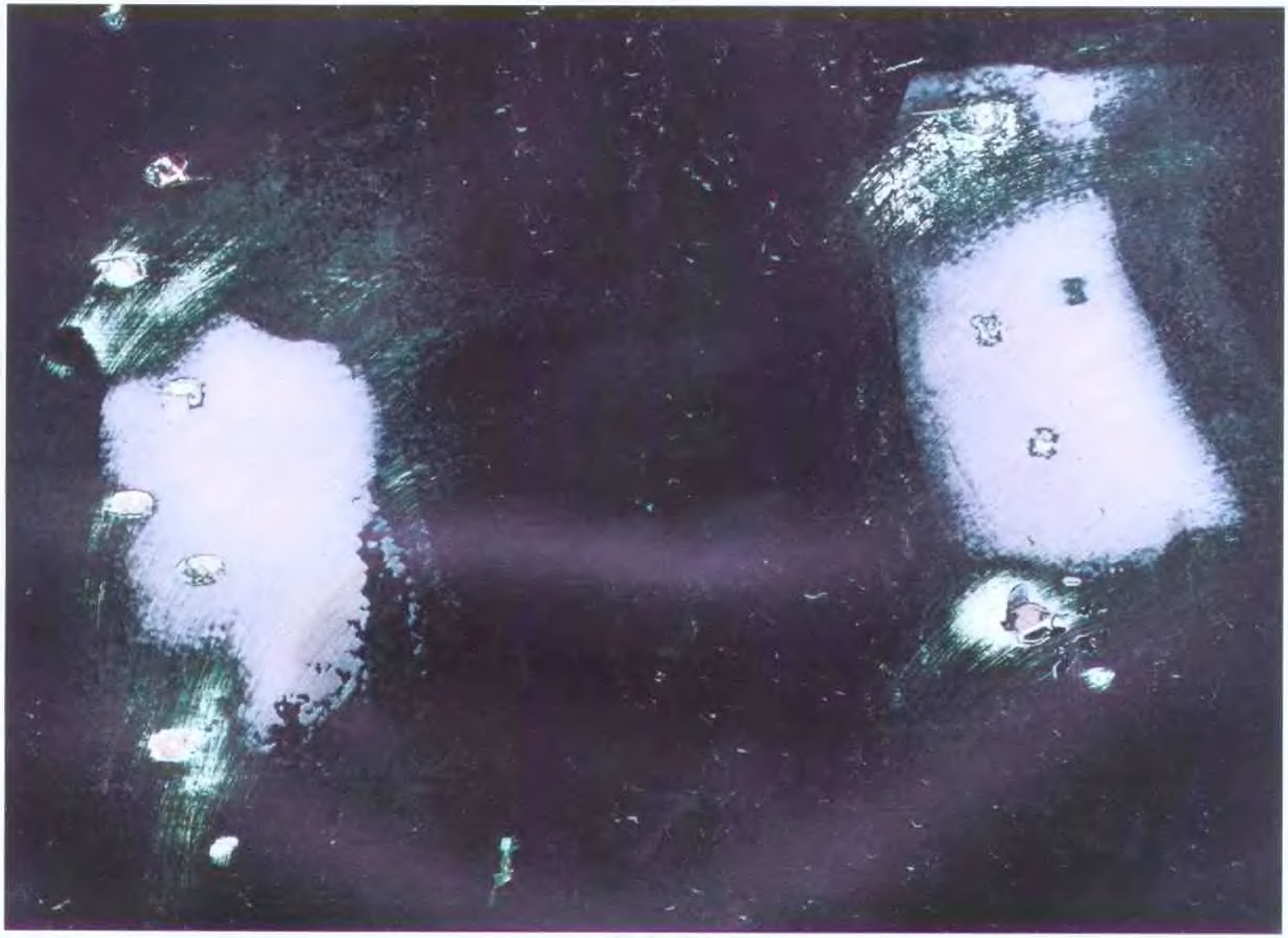


1993

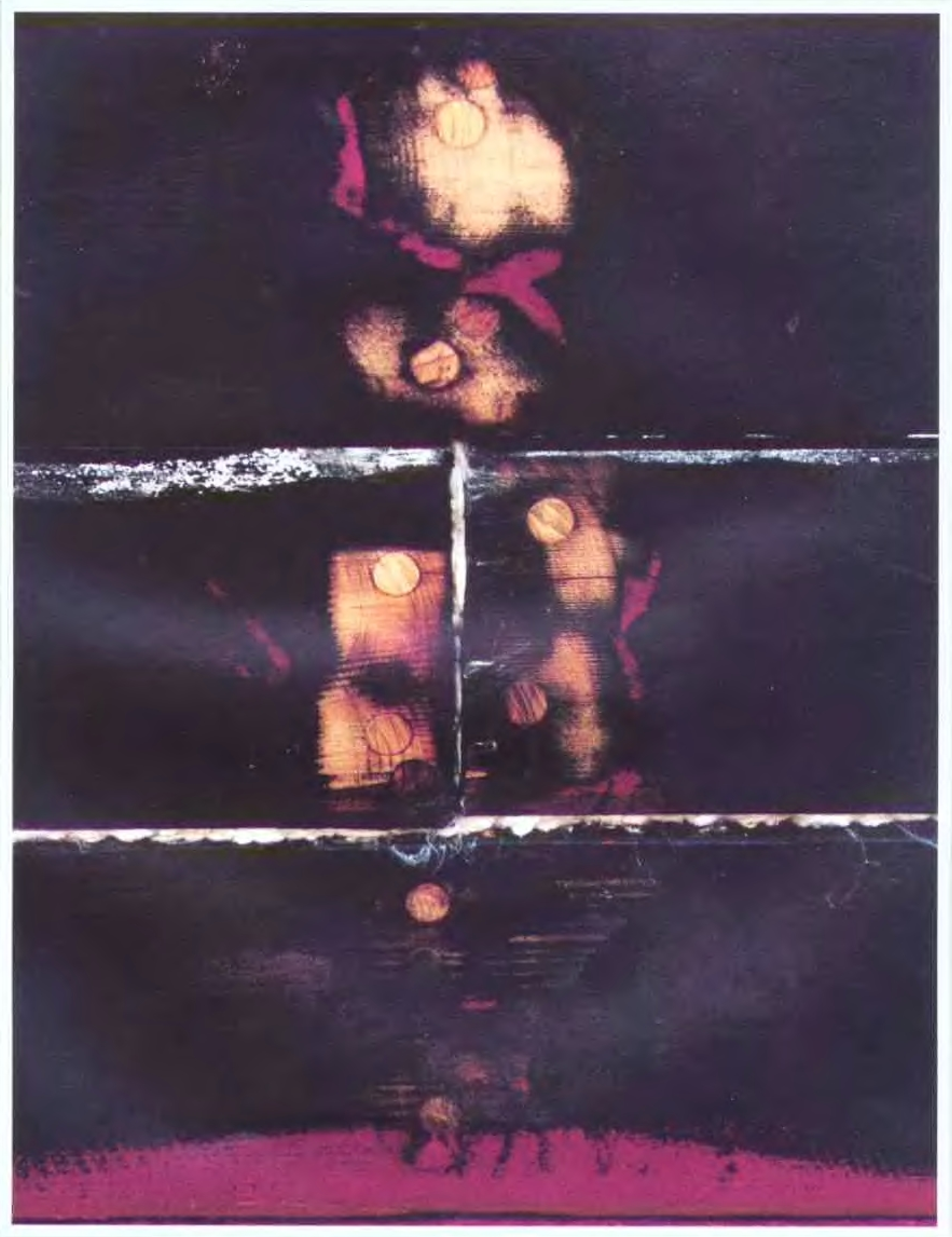
1990

1999

1967

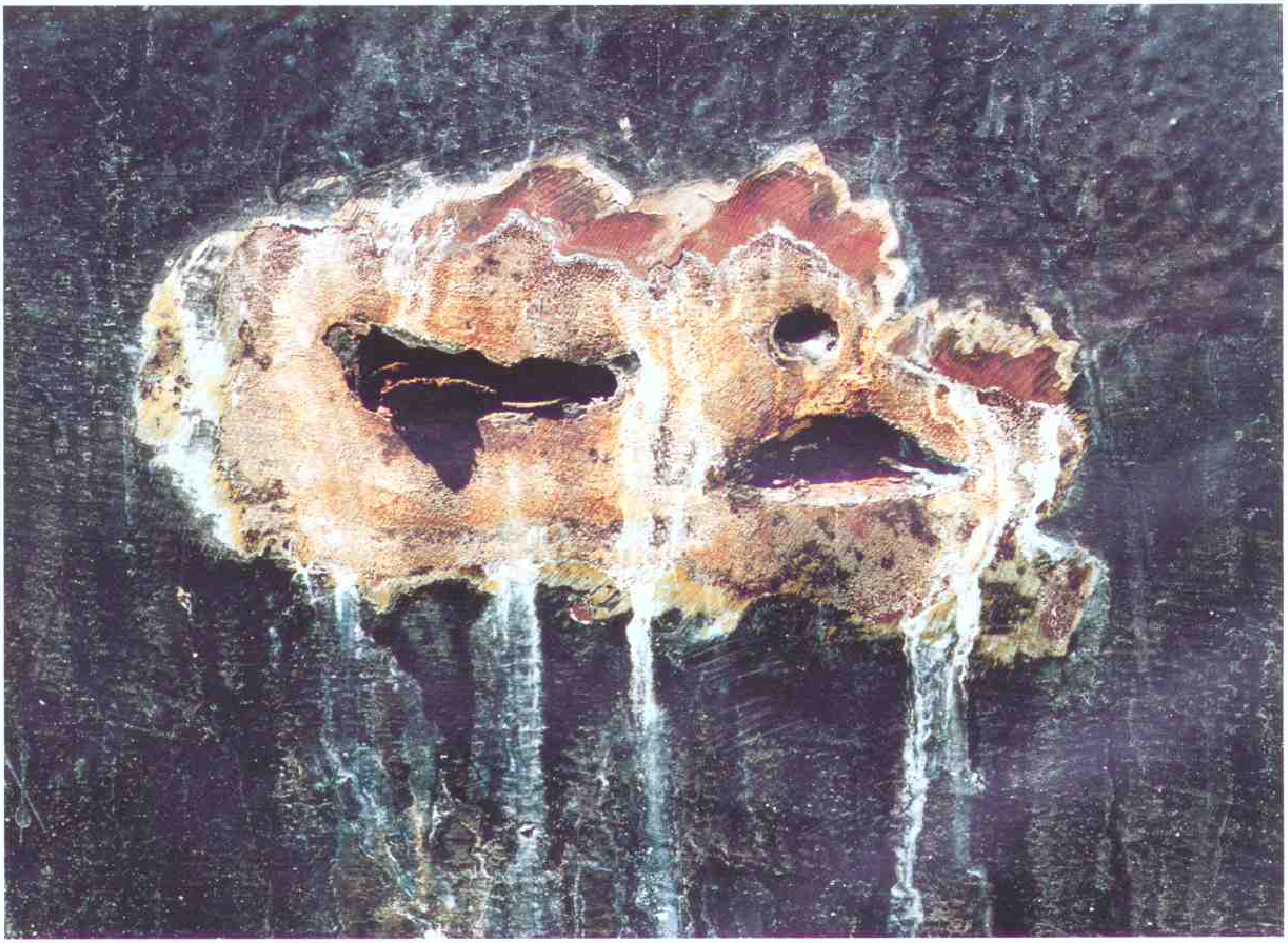


1997



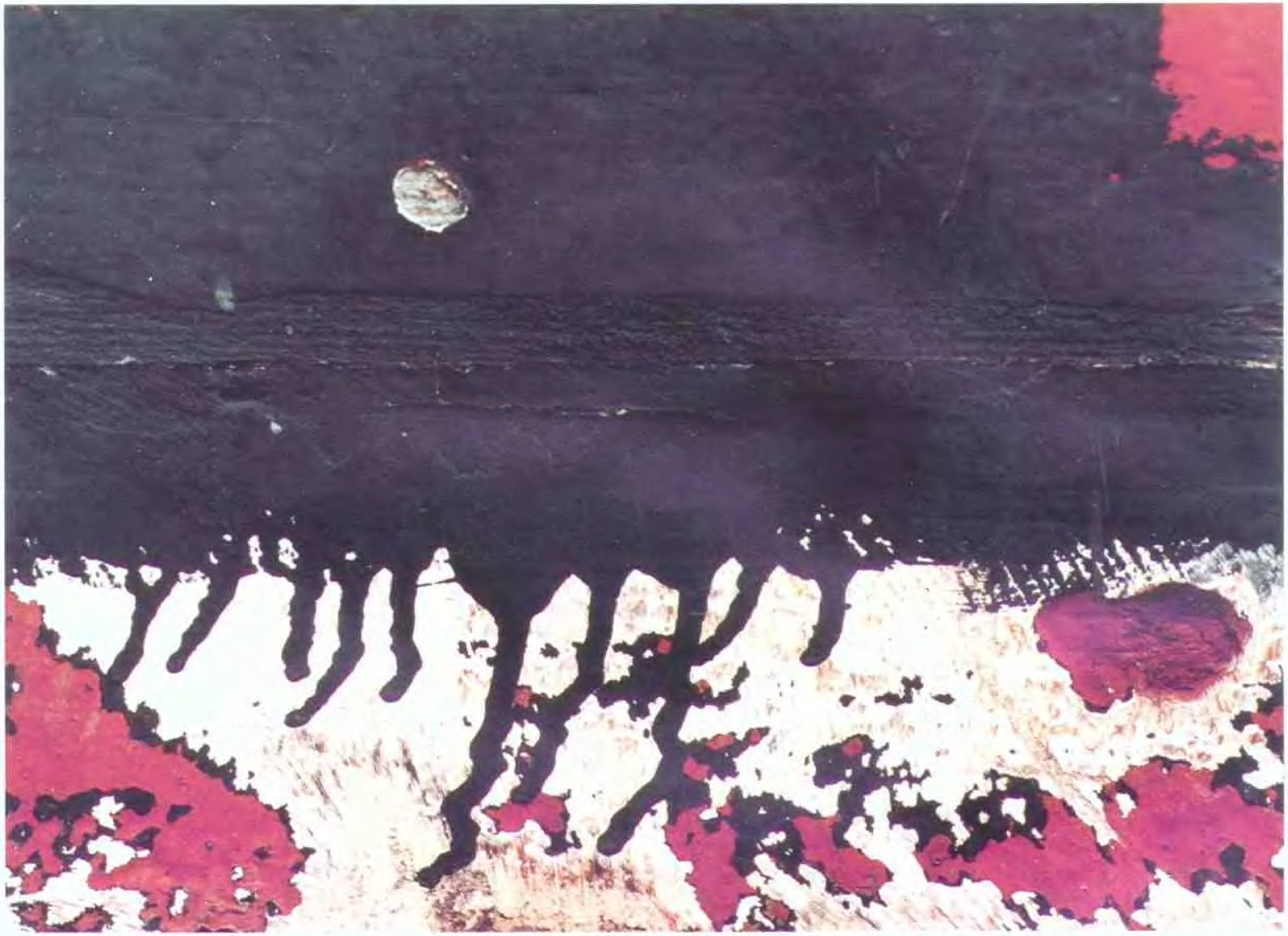
1993

1992



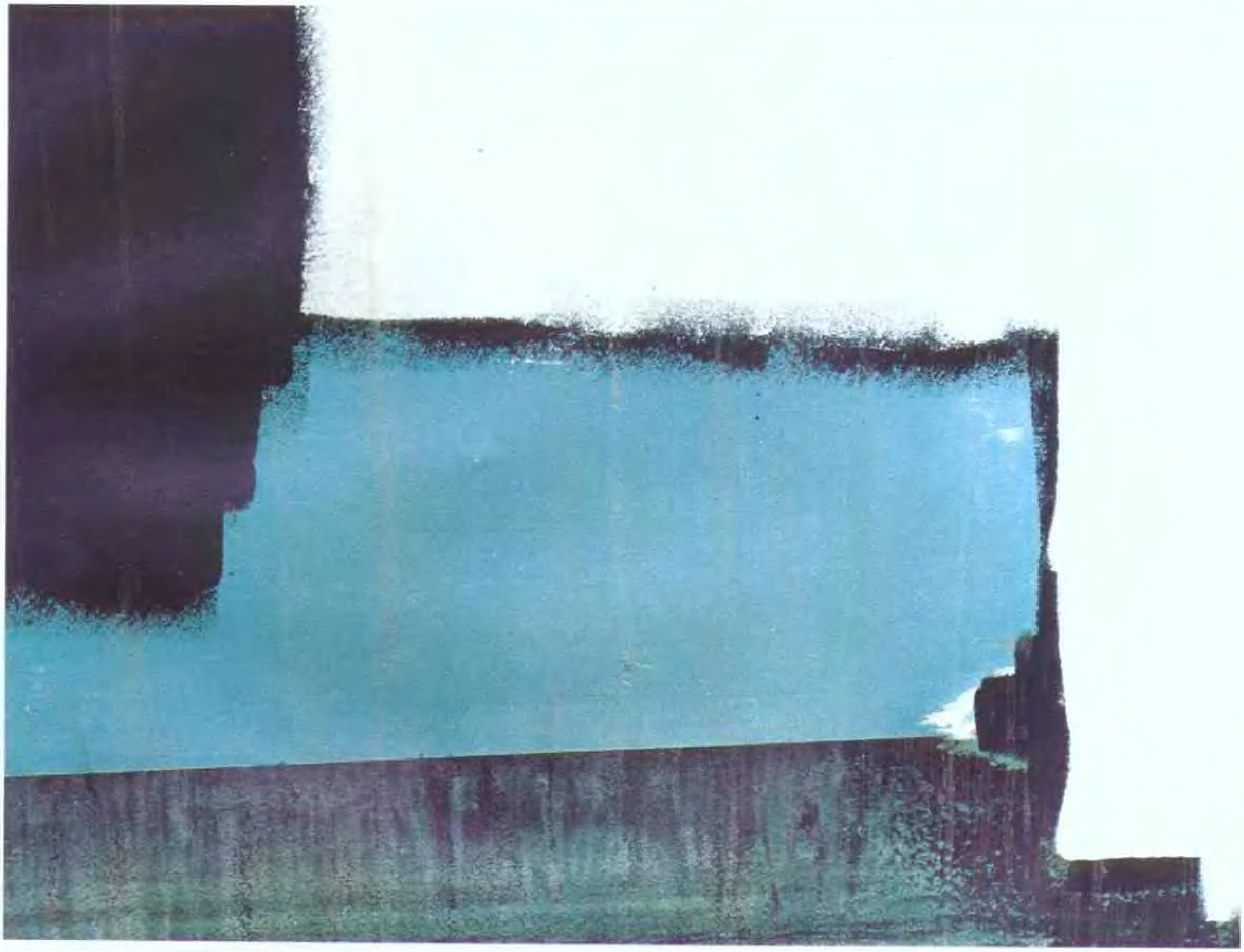
1994

1994



1990

1990



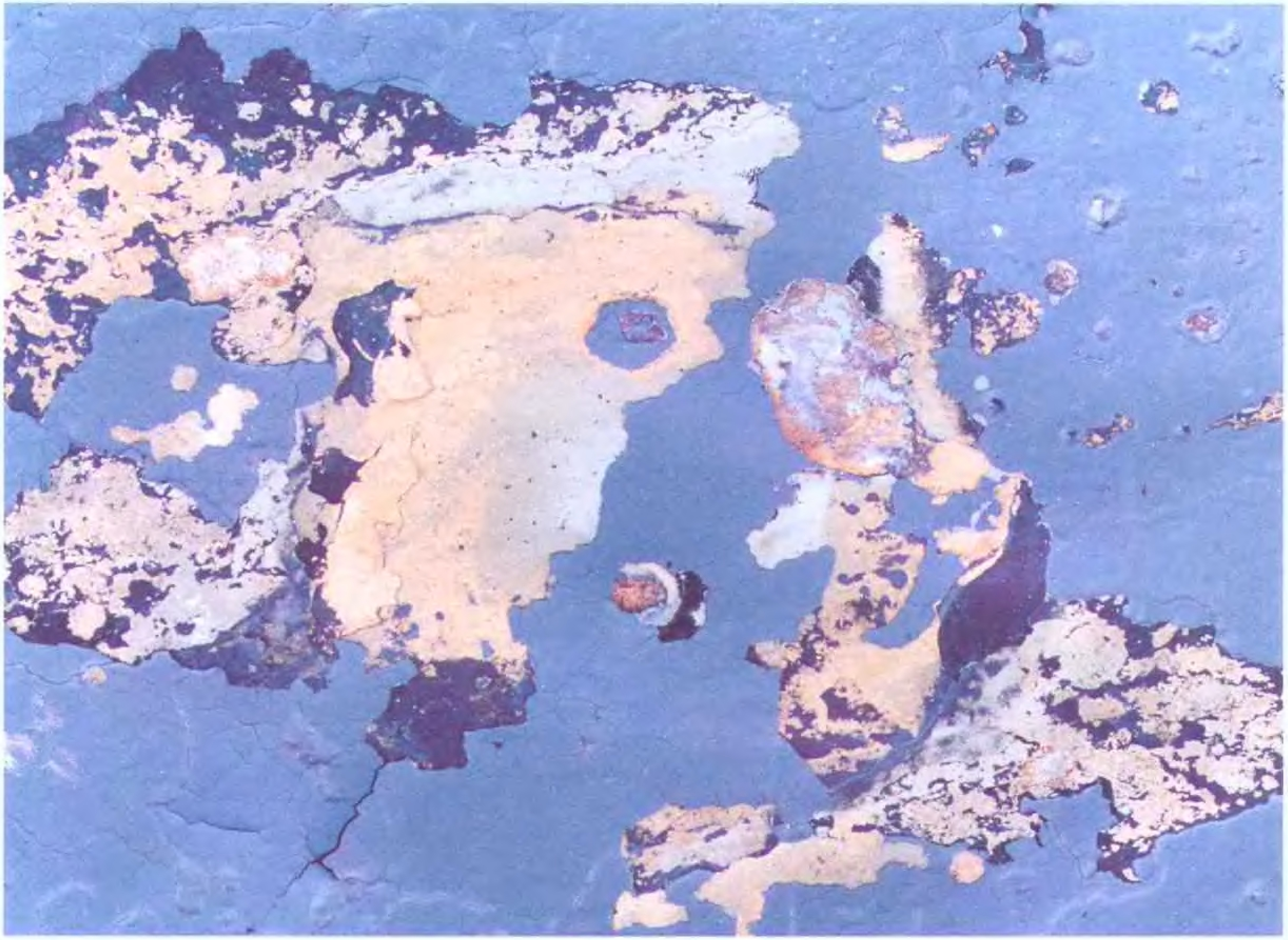
1991

1990

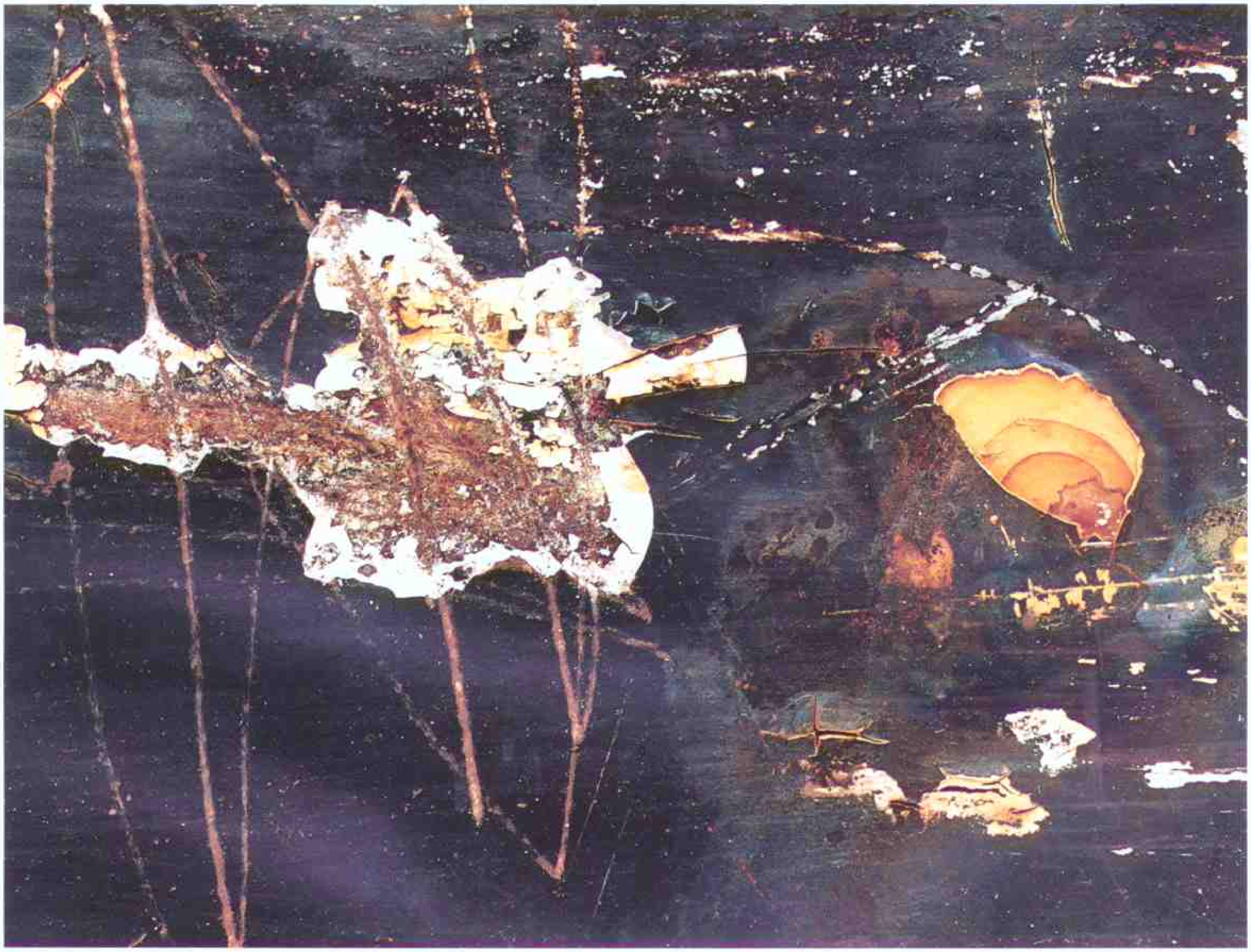
1993

1995

1984

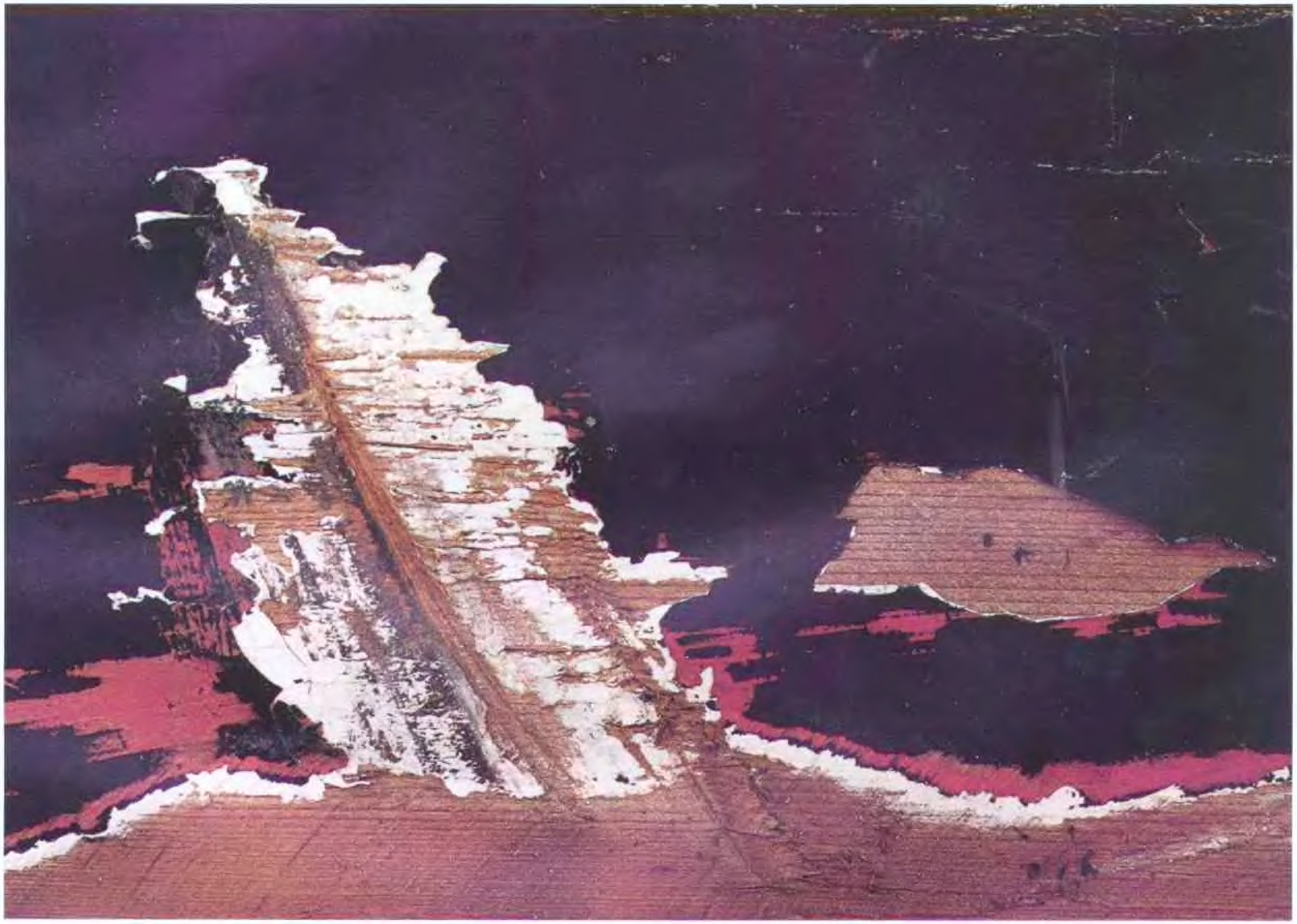


1994



1995

1994



1996

2007

1960

1995

1994

[illegible]

1993

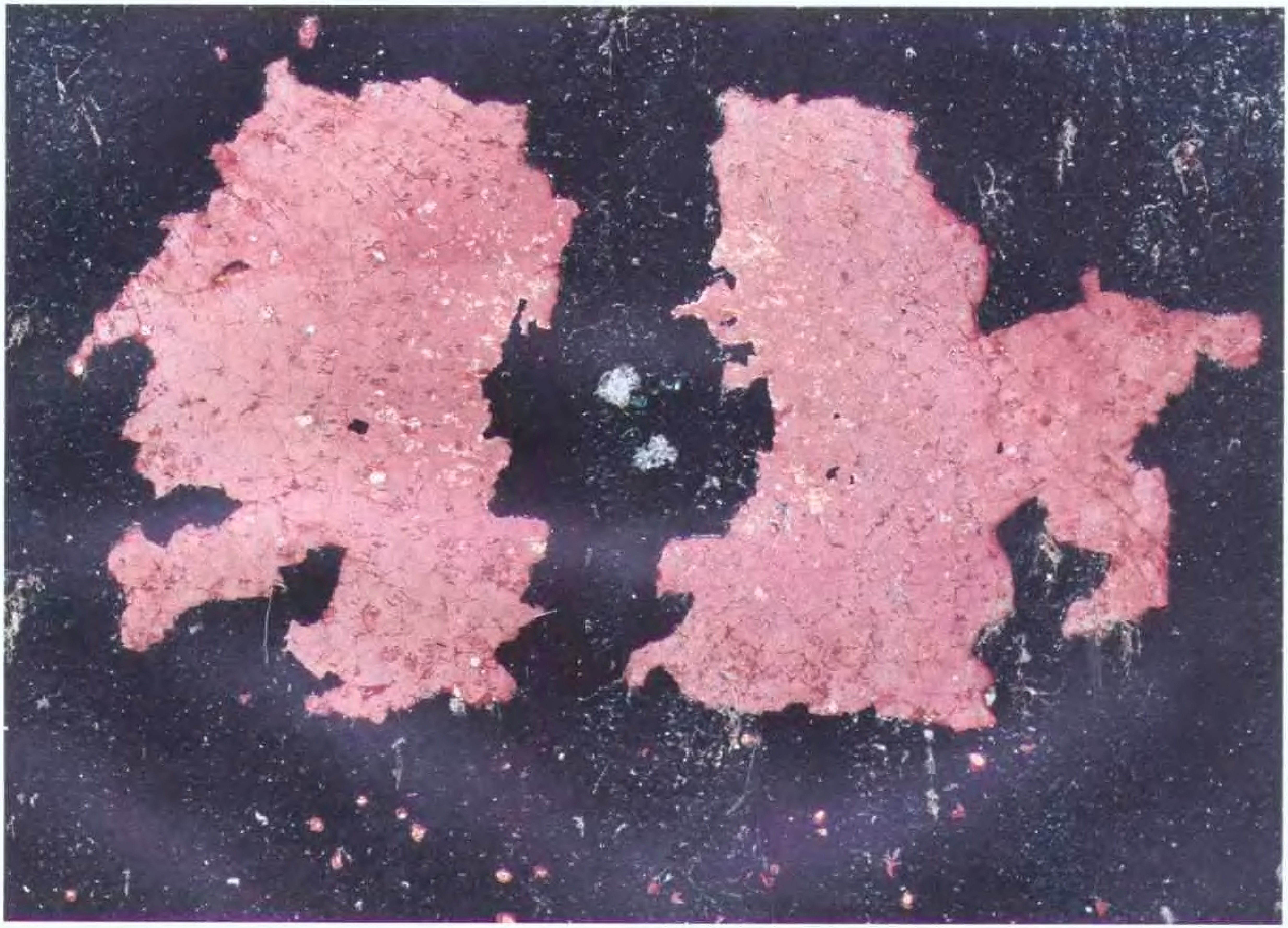
1996

1992

1994

1964

1995



1993

［Ｇｅｎｅｒａｌ Ｉｎｆｏｒｍａｔｉｏｎ］
书名＝抽象彩色摄影集
作者＝
页数＝４８
ＳＳ号＝０
出版日期＝